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BRUMMAGEM

AN APIC PROJECT



A Handbook on
Fakes, Fantasies & Repins

Managing Editor's Message

I like to think of the Keynoter as a quarterly publication - four issues a year. But more than that, I feel committed to give you the best value we possibly can each year within the constraints of our budget. Each year, the APIC allocates a certain amount of money for Keynoter expenses, including photography, printing and postage; this amount usually represents about 60% of APIC's total income, and has been a static amount these last few years as we have tried to hold the dues at \$16 while costs have risen.

In my view, the most important part of each Keynoter is its pictorial work, and that is also the most expensive single expense for each issue. We could put out issues with more type and less pictures, but that would seem to shortchange the obvious graphic nature of our hobby. However, when our picture content percentage increases and/or our pages increase, our costs rise dramatically. The FDR issue, for example, which was the same number of pages as three Keynoters but contained a vastly higher percentage of pictures, cost almost six times what a regular issue would have cost -- necessitating the raising of almost \$10,000 in special contributions from APIC members in order to publish.

When we agreed to put out a more thorough, updated brummagem project, nobody realized how much material needed to be covered -- and pictured, or that it would require 40 pages to fit it all in.

When it became clear that the Brummagem issue would more than deplete the budget normally allotted for two issues, we had to ask ourselves whether the product justified the expense. The response of many members, in conversations around the country, was that this was a "must do" project. In fact, the brummagem issue has elicited more response than anything we have yet done. We hope that you will agree that this issue has been worth the effort, the expense -- and the delay.

The Willkie Keynoter, already nearing completion, will become the 1986:1 issue.



Robert A. Fratkan

Editor's Message: THE "REPIN" PROBLEM

by Drew Hecht and Roger Fischer

In addition to the fantasy pieces created for the collector market and outright counterfeit items, collectors should also be aware of the problem presented by "repins," celluloid buttons produced after the fact with original, authentic papers. Since the earliest days of the celluloid button, many producers have found it expedient to run quantities of extra papers for the possibility of re-orders, for extra papers cost almost nothing and duplicating original artwork is both expensive and time-consuming. By themselves, these original papers are totally legitimate and often desirable collectibles; made into buttons belatedly, often from button parts very different from those that existed during the period when the papers were printed, creates a serious problem of authenticity for collectors of political Americana.

For most collectors, the best known examples of political repins are several 1/4" and 1/2" Alton B. Parker and Theodore Roosevelt buttons, including the colorful Roosevelt "Bandwagon" variety, produced from papers printed in 1904 by the Baltimore Badge Company. These papers were used belatedly to make buttons by the Torsch and Franz Company, also of Baltimore. According to the best information we could come up with, during the 1930's a collector and his son travelled to Baltimore and bought up a large quantity of these repin buttons, already made up and available to whomever would purchase them. Over time, they used these buttons to sell or trade to other collectors and dealers and gradually they became widely dispersed throughout the hobby. It should be noted that much of this activity took place when buttons of this style and period sold or traded for a few cents apiece, and long before there was an APIC or its Code of Ethics.

Surprisingly, little discussion of the origin of these buttons exists in the literature of political Americana; an exception was a recent outraged letter to the editor published in the hobby monthly *The Political Collector*. Another exception was the description of one such Parker button in the 1981 Don Warner auction catalogue: "this item was made with the original 1904 paper but was manufactured after World War II with post-war collet, back metal and acetate materials."

While there has been no overt effort made to deceive buyers (the buttons usually have Torsch and Franz papers and have not been artificially "antiqued" in any way), there has also apparently been no real effort on the part of dealers or auctioneers willing to handle such material to point out that these pieces are not authentic 1904 campaign items, except for the papers inside. For collectors who want to make sure that the buttons are genuine, the backing papers are not a reliable guide, for substitution is simple. In general, the originals should be somewhat yellowed and representative in aging and manufacture with other 1904 buttons. The repins, however, are usually in excellent and colorful condition, have a wider (and frequently painted) collet, and acetate covering rather than celluloid. Novice collectors and those who lack other 1904 buttons for a basis of comparison should specify to dealers and auctioneers their desire to avoid repins and should then ask veteran collectors to look over their purchases.

A few years ago a number of Franklin Roosevelt buttons always regarded as great rarities began to appear in quantity at 30-50% of previous value. These buttons first came to our attention in ads in *The Political Collector*. Among them are the rare "Allegheny County" FDR picture button, the "Brewery Workers' Choice" 1/4" picture pin, and a 1" RWB "Our Choice Local 284 LWIU" picture variety. At about

(Continued on page 38)

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Membership Information: applications may be obtained by writing to the Secretary-Treasurer at: P.O. Box 340339, San Antonio, TX 78234.

**Manuscript Editor**

Roger A. Fischer

1930 Hartley, Duluth, MN 55803

Managing Editor

Robert A. Fratkin

Guest Editor

Christopher Hearn

Contributors

Nelson Chubb

Steve Cotner

David Feitz

David Frent

Theodore Hake

U. I. "Chick" Harris

Wayne LaPoe

Neal Machander

John Pendergrass

Robert Rouse

Rex Stark

Photography

Bill Arps

Robert Fratkin

Support Services

Vi Hayes

THE APIC BRUMMAGEM PROJECT

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Illustrations: The editors wish to thank our contributors for providing items and photographs for this issue. We particularly thank Ted Hake, whose volume *Political Buttons* was an invaluable reference work in putting together this project.

Covers: *Front* - General Motors (Chevrolet) 1968 set on original card;
Back - General Electric 1960 set on original card.

APIC seeks to encourage and support the study and preservation of original materials issuing from and relating to political campaigns of the United States of America and to bring its members fuller appreciation and deeper understanding of the candidates and issues that form our political heritage.

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**IN THE NEXT ISSUE**

The Spring Keynoter will feature the 1940 campaign of Wendell Lewis Willkie and the influences of the "No Third Term" and "America First" movements. Many previously unpictured items will be shown.

HOW TO USE THE BRUMMAGEM PROJECT

By Robert Fratkin and Christopher Hearn

This project is intended to help collectors avoid expensive mistakes. Some items are particularly deceptive, and we will make note of these. Many fake (i.e. reproduction) items are not deceptive to careful collectors, i.e. lithograph buttons for candidates in pre-litho elections. Others are not manufactured in a manner consistent with the purported age.

Overall, we will make comments that, as briefly as possible, will help you determine if an item is genuine. There are several caveats. First, be careful that a reproduction that was properly marked at the factory has not been altered. There are common chemicals that will remove the printing inside the back of backprinted items. Where the identification is on the curl, it can be filed off and/or repainted; look for strange marks or color differences on the curls of lithographic buttons.

Second, a number of fakes have appeared with paper inside the backs, making them appear more genuine and to cover shiny or white backs. Be particularly cautious if it appears that the back paper is just old paper with printing on it and not a button manufacturer's identification. Also, we understand that fake Whitehead and Hoag back papers were being sold in the midwest in the early 70's. We have seen a few items with what appear to be genuine back papers, but they are glued into the button. If you have any doubts, take out the pin and use the tip to remove the paper. Avoid glued papers; original manufacturers did not glue in their back papers.

Although an occasional missing pin can be replaced, pins are much different today than they were 30 and 60 and 80 years ago. New fakes almost never have old pins, even though an occasional genuine old button may have a new pin (replaced).

The saving grace, if there is one, in the field of brummagem is that most items are not difficult to spot. In the most obvious cases, any known lithographic reproductions for items from campaigns before 1920 that we have seen can be automatically classified as fakes. There were very few genuine lithographic pins before 1920 (see notes in pre-1896 section) and all of the ones shown here were originally celluloid. Presidential pin-back buttons from campaigns before 1896 are fake for an equally simple reason: there were no pin-back presidential buttons prior to 1896, lithograph or celluloid. In addition, many fakes are made of the right materials, but are the wrong size, or have significant color differences from the originals.

The most important facet of collecting is also the most important factor in recognizing brummagem: education. The more facts you know, the more difficult it will be to be fooled. In using this project, your best allies are the Hake books and an accurate measuring device (rulers are not as useful as sliding clamp measures).

Over the years, construction of celluloid buttons has changed. Take the time to study the construction of pre-1920, 1924-1936, 1940-1956, 1960-1972, and recent buttons for types of collets, backs, celluloid covering vs. acetate, and common sizes. White painted backs, a common distinction of many fakes, are unknown on genuine items before 1972 and almost never used even now (although other colors are found for 1960 and since).

Celluloid was in use on campaign items starting in the 1870's, as a flat, hard surface that was printed or etched upon. In 1894, Whitehead and Hoag began to use thin, clear celluloid as a covering for paper. From the start, the paper and celluloid were heat-bonded. Celluloid is a vegetable fiber product. Although the surface appears smooth on a button, it is in fact microscopically similar to the surface of a celery stalk.

Acetate is made from a chemical process, and has an absolutely flat, highly reflective surface. Acetate was developed in the late 1930's, and, after a crossover period, has been used almost exclusively since 1952. Fortunately, almost all "celluloid" fakes are acetate-covered.

NOTE: THE WORD "CELLULOID" (OR "CELLO") USED IN THE ITEM-BY-ITEM NOTES REFERS TO THE TYPE OF BUTTON, NOT THE SURFACE MATERIAL USED.

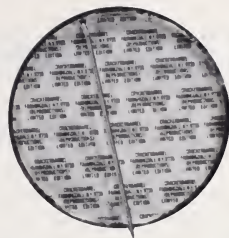
Therefore, it is important to tell the difference between celluloid and acetate. This is not always easy, but is usually possible. Using an incandescent light bulb (do not use diffused light), tilt the button so that the light is reflected off the button to your eyes. Celluloid absorbs light, and as noted above, has an irregular surface. Acetate is almost 100% light reflective, and because it has a truly flat surface, reflects the light evenly across the surface. Celluloid will appear dull and only partially reflective in comparison. Try this at home. Like any other skill, it takes practice.

Genuine items, with few exceptions, are printed clearly, lettering has sharp edges, pictures have subtle shading, like any printed photograph. All printing is made up of

screening, which runs from solid print to very light screening (dots are smaller, farther apart). Re-photographed items (like the Liberty Mint series) have poor clarity and visible dots, particularly in areas that were unprinted (pure white) on the originals, and photographs have solid splotches where facial shading should be.

Foxing or rust do not indicate that an item is genuine. In an attempt to create genuineness, there are a number of methods used to create instant foxing and rust. Although techniques are improving, many fakes have rusting that seems much too extensive for a relatively new item, or have yellow rust instead of dark brown rust, or have foxing that appears pink instead of brown.

When all else fails, appearance is all you have to go on --Look carefully at all aspects of an item before purchase!★



AN EXAMPLE OF BACK-PRINTING

This button is from the original Crackerbarrel set of 1972, which was a reissue of the Kleenex Tissues set of 1968. Since 1973, the imprint also includes the year of manufacture.

DEFINITIONS:

ACETATE: a synthetic clear filament composed of a derivative of the acetic ester of cellulose; appeared during World War II. Surface is totally light reflective.

ALTERED: an item which is known to exist in one form, but is manufactured into a different shape after the campaign. Example - the blue Al Smith litho button, which existed only as an unpressed metal sheet until they were "altered" into buttons several years ago.

BACK-PRINTING: a multiple-repeat message printed inside the back of a lithograph button to denote that it is a reproduction. Since the Hobby Protection Act of 1973, the imprints include the word "Reproduction" and the year of manufacture. Although it is uncommon, it is possible through the use of readily available solvents to remove the back print disclosure paint.

BROWN TONE: lighter color or texture of brown in a photograph or drawing.

BRUMMAGEM: a showy, but inferior and worthless thing.

CELLULOID: "cello." Vegetable substance consisting of soluble guncotton and camphor. A clear plastic-like substance used as a protective covering over a paper disk; reflects light unevenly. Introduced in 1894, went out of use in 1940s.

COLLECTOR INVOLVEMENT: a term used to denote an item which was made by a collector for distribution entirely (or mostly) to other collectors. Any actual campaign use is usually incidental or resulted from "salting" a headquarters with a small part of the run in order to claim genuine status. This is not a new phenomenon. Several well-known collectors "sponsored" buttons - before the APIC ethics code was formulated - for what they considered to be legitimate purposes at the time. Collector-involved medallic pieces even predate the Civil War.

COLLET: circular ring used to clamp celluloid (or

acetate), paper and metal together in a button.

CURL: rounded or curved portion at the edge of a button, refers to the portion not visible from the face of an item.

FANTASY: item which did not exist in any form at the time of the campaign indicated.

LITHOGRAPH: "litho." A metal process which allows the design printing to be applied directly onto the metal, eliminating the need for a celluloid cover. First widely used during World War I. A recent innovation is the use of a thin plastic covering over the litho to prevent scratches. The RP84 set has a plastic covering.

REPIN: button which contains a printed paper design which was produced for an actual campaign, but which was manufactured into a finished button subsequent to that election.

REPRODUCTION: an item similar in major respects to a previously produced item but which was entirely produced subsequent to the campaign for which the original item was produced.

RESTRIKE/RECAST: items struck or cast from original dies. The best known are the Becker/McSorley restrikes of 1860 Lincoln items given out in celebration of the centennial of the 1861 inauguration.

RIBBON: a woven strip or band of fine or coarse cloth material. Used extensively until the late 1930s. Fused taffeta ribbons were first introduced in 1933. Most ribbons today, including all of the fakes shown here, are made of acetate, which did not appear until the 1930s.

SEPIA: brown, reddish-brown, or olive-brown color or pigment offering a rich, deep color to a photograph or drawing.

TAB: usually made of metal, a flat or domed item with extended shank, which by bending over, attaches the item to the wearer's clothing.

MULTI-DESIGN BUTTON SETS

A General Annotation

By Christopher Hearn

- AB = ABBOTT LABORATORIES: lithographed set, varied sizes, 1968; says "ABBOTT" on lower curl, "REPRO 1968" on upper curl.
- AF = ART FAIR: 2" cello set; "Art Fair 1967 New York" on lower curl.
- AO = AMERICAN OIL: litho, various sizes, mostly 1 1/4", 1972; most designs seem to be 3/4" printed on 1 1/4" buttons, creating excessively wide borders, the candidate's name and campaign year appear on top curl, "AO-1972-#" on bottom curl.
- AY = ACE NOVELTY: 1 1/4" cello set with candidates names "for Pres." and "Vice Pres." "Ace 680 B'way NYC" on curl. All of these are in same basic design (see Dewey #21).
- BR = BASTIAN BROS.: cello 3/4" and 1 1/4", several FDR and one Willie made for the FDR Library at Hyde Park; "Bastian Bros Co - Reproduction 1980" on curl.
- BX = BORAX BORATEEM: litho, various sizes; "Reproduction" on curl.
- CB = CRACKERBARREL: see Kleenex set. This is a lithographed reissue of the Kleenex set and in some cases "Kleenex" appears on the curl with "Crackerbarrel" back printed on the reverse, 1972.
- CL = COLUMBIA ADVERTISING: celluloid repins and fantasies made in 1972 in various sizes. Distinguishable from being originals because of their brushed aluminum backs and wide collets.
- EM = EMRESS SET: 1 1/4" set of 10 different celluloid designs, in various color combinations. Photo pins are fantasies.
- EX = EXXON and other oil companies: these 1" celluloid pins are redesigns of the 1972 Liberty Mint set. Although there are no distinguishing marks or labels the photos in most cases are different and appear as more line drawings of photos than photos themselves. Also the color combinations are off. Very few legitimate buttons were made in one inch, 1984.
- GM = GENERAL MOTORS (Chevrolet): these 2" celluloid fantasies should cause no problem, although the FDR can be deceptive.
- HV = HOUSE OF VALUES/Seattle, WA: these 1 1/4" fantasies in one design have "House of Values" on the curl.
- KX = KLEENEX (1968): lithographed set, various sizes with "Kleenex Tissues 1968" in small letters on the curl.

- LM = LIBERTY MINT (1972): distributed through Family Circle Magazine. These 3/4" celluloid pins are distinguishable by their lack of sharpness in the photos and dull colors. "Liberty Mint 1972" appears on the curl. All are actual photographs of original pins.
- PG = PROCTOR & GAMBLE: distinguishable by the RWB flag border. These 1 1/4" and 2 1/4" celluloid reproductions are off-sized from the original pins.
- RG = RED GARTER: easily distinguishable fantasies. These lithographed and printed items bear the Red Garter name prominently. Red Garter is a bar in San Francisco.
- RP-76 = REPRODUCTION 76: lithographed. These various sized pins have "Reproduction 76" back-printed on the reverse.
- RP-84 = REPRODUCTION 84: lithographed and plastic coated. These pins in various sizes have "Reproduction 84" backprinted on the reverse and "Reproduction" on the curl.
- SD = SLOGANS AND DATES: red, white and blue. These 1 1/4" lithograph pins were given away as a premium during the 1960s. There are no distinguishing marks on the pins. They are simple designs with a slogan and the year of each campaign on the face.
- SH = SUNSET HOUSE: "Japan" appears on curl on each of these lithographed pins, but often is very hard to read as the black is overprinted on a dark background of the curl.
- S7 = SEAGRAMS 7 TABS: these 2" fantasy litho graphed tabs have "VOTE FOR SEAGRAMS 7 -IT'S AMERICA'S WHISKEY" backprinted on reverse.



USE SPECIAL ORDER FORM

Part of the Kleenex 1968 Set

MEDALS, BUTTONS, ETC.



Henry Clay: Restrike is made of lead, shows pit marks and the "N" in Henry is bent.

Abraham Lincoln: These restrikes were made for the Lincoln Inaugural Centennial in 1961 from an original issued in 1861. Copies are in a light copper, brass and a silver-like finish and are thicker than the silver, dark copper and white metal original.



Washington Inaugural Clothing Buttons

These have been reproduced or restruck for over one hundred years. Reproductions were made for the 1876 Centennial and for the 1889 Centennial of Washington's Inauguration, and are often referred to as commemorative items. Other Washington reproductions are made from a thicker piece of metal and the details are more precise because of a sharper strike with the die. Two reproductions for the 1976 Bicentennial (brass and pewter) are domed, while the originals were flat, and are identified with "copy" on the back. For more detailed descriptions, see Alphaeus (Dewy) H. Albert's book, *Political Campaign and Commemorative Buttons*.



Jefferson Inaugural Medal, 1801: Originals were made in white metal, bronze and silver. Restrikes were made with iron, brass and lead. Restrike has blank reverse.

J. Quincy Adams, 1825 Inaugural Medal: Restrike has blank reverse. Original reverse has two female figures representing Science and Liberty. Restrike made of iron or brass.

Lincoln, John Bell, Stephen Douglas campaign tokens: Originals made of white metal, these restrikes are of a copper material and have blank reverses.

Tilden: The restrike is made of white metal with surface blemishes. The originals are made of brass, copper and also white metal.



Benjamin Harrison Inaugural Medal: Poorly made of lead, not defined well, easily distinguished from the sharp detail of the original. The restrike reverse is blank.

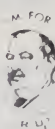
Bryan Money: Again, the details are not as distinct and clear as the original. It just does not look like a minted piece of metal. Made of white metal. It has rounded letters and is a few millimeters smaller than the original's 52 millimeters.



BRUMMAGEM BUTTONS

PRE-1896

All of the items shown here are fake for a very elementary reason -- there were **no** pinback buttons used in presidential elections prior to 1896. The patents on clear cellulose and collets, integral to the manufacture of buttons, were achieved between 1893 and 1896 by the industry leader, Whitehead and Hoag, Newark, NJ. Additionally, the use of lithography was almost non-existent before 1920. The exceptions were nearly all on flat, unformed metal, shields, tobacco tags, and disks that used a straightpin for attachment. The five notable formed exceptions are B. Harrison (Hake #3187), Wm. H. Taft (Hake #96), Wm. J. Bryan (Hake #162), W. Wilson (Hake #43) and Charles E. Hughes (Hake #10).



HARRISON



WILLIAM MCKINLEY



1. 2½" litho: original cello in several sizes; beautiful fake.
2. PG 2¼" cello: original not in this size; has extra RWB flag design around outer border.
3. PG 2¼" cello: original does not have extra flag design around outer border on edge; brushed aluminum back.
4. EM 1½" cello: comes in number of two-color varieties. Original sizes 1¼" and ¾" in sepia.
5. AB 1½" litho: originals 1¼" and ¾"; "Abbot" and "Repro 1968" on curl.
6. BX 1½" litho: original cello; "Reproduction" on curl.
7. CB 1¼" litho: original cello; "Cracker Barrel (etc)" inside back.



**MCKINLEY
ROOSEVELT**

16

**M-C
KIN-LEY**
Sis-Boom-Ah

17

**M-C
KIN-LEY**
Sis-Boom-Ah

18

8. AO 1¼" litho: original cello; "AO-1972-1" on curl. Note imprinted foxing.
9. 1¼" litho: original cello; same as #8 except "Reproduction" on curl and imprinted foxing removed.
10. AO 1¼" litho: original cello; "AO-1972-3".
11. CB 1¼" litho: original cello.
12. LM ¾" cello: poor photos; design doesn't go around curl.
13. EX 1" cello: light green border and around pictures should be gold; shiny surface.
14. ¾" litho: the design elements were used, but this version is a fantasy; would have been celluloid as an original.
15. EX 1" cello: light green outer background; original in several sizes (but not 1") with gold background.
16. 1½" cello: fantasy.
17. 1½" cello: original is ¾" with different wording; fantasy.
18. GE 1-7 16" litho: fantasy (see above).



19

20

21

22

19. 1½" cello: fantasy; nice looking piece.
20. 1-5 16" litho: fantasy; "Reproduction" on curl.
21. GE RP84 1-7 16" litho: fantasy.
22. 1¼" litho: fantasy.

WM. JENNINGS BRYAN



1. PG 1½" cello: original 1¼"; does not exist with RWB flag design around outer border.
2. PG 1½" cello: original 1¼"; does not exist with RWB flag design around outer border.
3. PG 1½" cello: original ¾"; does not exist with flag design around outer border.
4. LM ¾" cello: poor photo, design doesn't go around curl.
5. BX 1" litho: original ¾" cello; "Reproduction" on curl.
6. CB 1¼" litho: original cello.
7. EX 1" cello: poor quality picture, blue is wrong tint.
8. EX 1" cello: different photos.
9. AO 1½" litho: original cello; "AO-1972-8".
- 10A. 1¼" litho: original cello; "Reproduction" on curl.
- 10B. RP84 1¼" litho: original cello.
11. CB 1¼" litho: original cello exists in several sizes.



12

13

14

15

16

17

18

19

12. 1" cello: part of a multisize set. Nice graphics. Deceiving; entire design, including lettering, is photo. Lettering lacks sharp clarity of definition. We have never seen an original of this piece.
13. LM ¾" cello: poor pictures.

14. EX 1" cello: different photo of Bryan; light blue outer background not on original.
15. AO ¾" litho: original cello; "AO-1972-2" on curl.
16. CB 1¼" litho: original cello.
17. AB 1¼" litho: original cello; "Repro 1968" on curl.
18. AO 1¼" litho: original cello; "AO-1972-4" on curl.
19. LM ¾" cello: poor photos do not go around curl.



- 20-23. Pieces from multisize set appear to have been made in 1930s in same style as presidential sets.
24. 2¼" cello: Badge-a-Minit fantasy, comes as mirror and button.
25. 2" cello: fantasy.
26. 2" tab: fantasy (from a Beverly Hills restaurant).

THEODORE ROOSEVELT



1. S7 2": tab - fantasy.
2. BX 1½" litho: original cello; "Reproduction" on curl.
3. RP84 1½" litho: original cello.

4. AB 1¼": litho: original cello.
5. RP84 1½" litho: fantasy.
- 6A. 1¾" litho: fantasy; "Reproduction" on curl.
- 6B. GE 1-7/16" litho: fantasy.
7. 1½" cello: fantasy.
8. RP84 1¼" litho: original cello in different sizes.
9. 1¼" cello: white back, sharp angle on collet, much thicker than original buttons of the 1904 period, photo is photo reproduction, dots are visible to the eye, creating ragged picture edges.
10. 1¼" cello: deceptive reproduction; most of the fakes have white backs and sharp angles on collet; shoulder line on right is ragged.
11. LM ¾" cello: backgrounds, particularly at top edge, are obviously screened printing instead of clear white; colors are weaker than original.
12. EX 1" cello: different pictures of TR (see #11); design is not clearly flag bunting, but just even pattern design (see stars); original ¾".
13. AO 1¼" litho: original cello "AO-1972-5" on curl.



14. CB 2¼" litho: original cello.
15. PG 2¼" cello: original in smaller size; original does not have flag design around outer edge.
16. 2¼" litho: original cello.
17. AF 2" cello: fantasy; beautiful pin.
18. 1-15/16" litho: fantasy.
19. EM 1¼" cello: fantasy; various color combinations.



20. LM $\frac{3}{8}$ " cello: deceptive. As with all LM buttons, the design does not go beyond the front surface. The curl has a purple-blue color, the face color is almost black behind the moose. The foxing that appears on the moose's neck and beard is part of the printing.
21. EX 1" cello: original $\frac{3}{8}$ ".
22. AO $\frac{3}{8}$ " litho: original cello, "AO-1972-10."
23. 1" litho: original cello.
24. RP84 1" litho: original cello.
25. $\frac{3}{8}$ " litho: original cello.
26. $\frac{1}{4}$ " cello: fantasy.
27. HV $\frac{1}{4}$ " cello: fantasy.
28. $\frac{1}{2}$ " cello: fantasy; possible FDR fantasy.

ALTON B. PARKER



1. PG $\frac{1}{3}$ " cello: original does not have RWB flag design around outer border or in this size/design.
2. KX $\frac{1}{2}$ " litho: original.
3. RP84 $\frac{1}{4}$ " litho: original cello.
4. AO $\frac{3}{8}$ " litho: original cello; "AO-1972-6" on curl.
5. LM $\frac{3}{8}$ " cello: pictures don't go around curl; "Liberty Mint 1972" on curl.
6. EX 1" cello: remake of LM #5 with different pictures and lettering, shiny surface.

WM. HOWARD TAFT



1. PG $\frac{2}{4}$ " cello: button does not exist with RWB flag design around outer border.

2. $\frac{1}{4}$ " cello: pictures appear as line drawings with black splotches where grey shading should appear. Gold dots are too large. White back.
3. CB 1-1/16" litho: original cello.
4. PG $\frac{1}{3}$ " cello: button does not exist with RWB flag design around outer border.
5. 15/16" litho: original cello.
6. RP84 $\frac{1}{2}$ " litho: fantasy.
7. RP76 $\frac{1}{3}$ " litho: fantasy.
8. AF 2" cello: fantasy.



9. RP84 $\frac{1}{3}$ " litho: not known in this size.
10. $\frac{1}{3}$ " cello: fantasy.
11. GE 1-7/16" litho: no markings; fantasy.
12. BX $\frac{1}{3}$ " litho: "Reproduction"
13. AB $\frac{1}{4}$ " litho: original cello; "Repro 1968" on curl.
14. $\frac{1}{4}$ " litho: original cello; "Reproduction" on curl.
15. AO $\frac{1}{4}$ " litho: original cello; "AO-1972-7" on curl.
16. $\frac{1}{4}$ " cello: white back; 1950's sharply curved collet.
17. $\frac{1}{3}$ " cello: fantasy; not Robert Taft, either.
18. CB $\frac{1}{4}$ " litho: original cello.
19. LM $\frac{3}{8}$ " cello.
20. EX 1" cello: different pictures, stark photos black/white, shiny surface.
21. LM $\frac{3}{8}$ " cello: photo design does not go around curl.
22. EX 1" cello: remake of LM #21; different picture, shiny surface.

WOODROW WILSON





1. PG 2 1/4" cello: original does not exist in this size; has flag design around outer border typical of PG items.
2. PG 2 1/4" cello: flag design around outer border obviously does not match flag design on button; original not known in this size.
3. EM 1 1/2" cello: fantasy; comes black on yellow, blue on white, other colors.
- 4A. GE 1-7/16" litho: fantasy.
- 4B. RP84 1 1/2" litho: fantasy; "Reproduction 84" inside, "Reproduction" on curl.
5. 1 1/2" cello: grey on white fantasy; design stops at edge of button.
6. 1 1/2" litho: fantasy; blue on white.
7. 1" litho: fantasy.
8. CB 1 1/2" litho: original is 1 1/4" cello.
9. 1 1/4" cello: this piece uses same picture as larger piece (#8 above). Original picture on 1 1/4" version is different and is printed in black, picture on fake is printed brown. Also unlike fake, the entire left half of original is blue.
10. HV 1 1/4" cello: fantasy.
11. S7 2" litho: tab - fantasy.



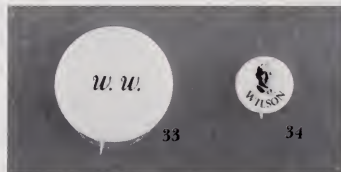
12. 3/4" cello: pictures are very black/white, no photographic shading. On original, shading on faces clear, Wilson is wearing grey suit.
13. CB 3/4" litho: original cello.
14. LM 3/4" cello: deceptive; Liberty Mint can be read on blue curl. Pictures poor quality, whole picture ovals have grey background, original backgrounds behind pictures are white within ovals.
15. EX 1" cello: original 3/4" with different pictures. Very shiny surface and back, pictures dark, poor shading.
16. 3/4" litho: grey picture, red around wording. Fantasy.
17. LM 3/4" cello: somewhat deceptive. Look for Liberty Mint on curl. Background on original is white, background on this piece is lightly screened printing.

Under Wilson's name is a partial printing bug, which is complete on original.

18. EX 1" cello: once again, this set makes a beautiful button with the wrong colors, and wrong picture. Original is a black and white button. There is a multicolor version, but it has "Woodrow Wilson" in the name bar, and not in 1" size.
19. AO 3/4" litho: semi-fantasy; this is a blue/white version of the cello 1 1/4" multicolor original.
20. SD 1 1/2" litho: fantasy.
21. 3/4" litho: original cello with brown letters; "Reproduction" on curl.
22. AO 3/4" litho: original cello.



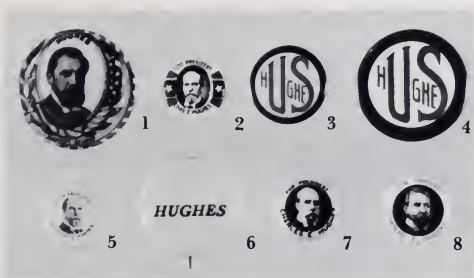
23. BX 1 1/2" litho: fantasy; "Reproduction" on curl.
24. 1 1/4" cello: fantasy, white back.
25. 1 1/2" litho: grey-white, original is multicolor 1 1/4" cello.
26. 1 1/2" litho: greyish-blue-white; original is multicolor.
27. GE 1-7/16" litho: fantasy, no markings.
28. 1 1/2" cello: fantasy, no markings.
- 29A. 1 1/2" litho: does not exist in litho or this size, has two union bugs.
- 29B. RP84 1 1/2" litho: see #29A above; "Reproduction" on curl.
30. SH 1 1/2" litho: original 3/4" cello; "Japan" on curl.
31. 1 1/2" cello: fantasy.
32. GM 2" cello: fantasy.



33. 1 1/2" cello: fantasy.
34. 3/4" cello: black on cream; fantasy.

IF YOU HAVE A BRUMMAGEM ITEM THAT DOES NOT APPEAR IN THIS PROJECT, PLEASE CONTACT THE EDITORS.

CHARLES E. HUGHES



1. PG 1 3/4": original 3/4", did not have flag design around outer edge.
2. CB 3/4" litho: original cello.
3. 1 1/8" litho: original cello 3/4".
4. RP84 1 3/4" litho: original cello.
5. AO 3/4" litho: original cello "AO-1972-12."
6. 1 1/2" cello: fantasy.
7. LM 3/4" cello: deceptive - picture on original is much sharper, hairline above forehead on LM is not distinguishing. Look for LM disclaimer on curl.
8. EX 1" cello: original 3/4". This is a good looking piece, but once again, the EX series uses different pictures, and the people look stern and foreboding.

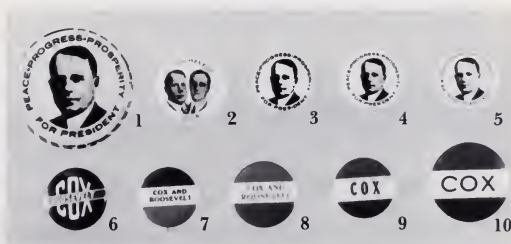
WARREN G. HARDING



1. PG 2 1/4" cello: original does not have RWB flag design around outer border.
2. 1 1/2" cello: fantasy.
3. GE 1-7/16" litho: fantasy.
4. 1 1/4" cello: very deceptive. Look for white back or old paper covering back; check under paper if possible. Avoid if you have any doubt.

5. 3/8" black and white litho: original cello; "Reproduction" on curl. White collar in forefront too large.
6. 1" blue, black and white litho: original cello; "Reproduction" on curl. Note collar.
7. 1" blue/white litho: original cello; nothing on curl.
8. BX 1" blue/white litho: original cello; "Reproduction" on curl.
9. RP84 1" blue/black/white litho: original cello; photo facing wrong way.
10. 3/8" blue/white litho: original cello.
11. KX 3/8" litho: original cello.
12. CB 3/8" litho: reissue of KX above; original cello.
13. EX 1" cello: version of #14 Liberty Mint, wrong picture, wrong size.
14. LM 3/8" cello: picture is poor quality, mottled background. "FOR" above picture is weak on copy we had. Deceptive.
15. AO 3/8" litho: original cello, "AO-1972-13".
16. 3/8" cello: deceptive. RWB - blue lettering. Lettering not solid and clear; get to know this design - it appears for several other candidates also.
17. 3/8" litho: original has blue center band behind lettering, no markings.
18. SH 1 1/4" litho: original comes in 3/8" litho; "Japan" on curl. Almost impossible to see.
19. 1 1/2" cello: fantasy.

JAMES M. COX



1. PG 1 3/4" cello: original not in this size and not with RWB flag design around outer border.
2. RP84 1 5/16" litho: original cello.
3. 3/8" cello: photo too dark and splotchy.
4. 3/8" litho: original cello.
5. *CB 3/8" litho: original cello.

*NOTE: The celluloid original of this pin is 3/4", clear picture and the slogan is misspelled "Proserity," All of the fakes that we have seen have corrected the spelling.

6. AO 1" litho: original only 1/2", "AO-1972-14."
7. LM 3/8" cello: "Liberty Mint 72" on curl.
8. EX 1" cello: blue lettering, original lettering black; shiny surface.
9. RWB 3/8" cello: design is original, but lettering fantasy.
10. RP84 1 1/8" litho: original celluloid not in this size.

CALVIN COOLIDGE



1. PG 2 1/4" cello: shows light reflections at right and left edges; originals do not have flag design around outer edge.
2. 1 1/2" cello: fantasy (from Farrell's Ice Cream).
3. 1" cello: fantasy (see above).
4. 1 3/4" cello: fantasy.
5. S7 2": tab - fantasy tab.
6. S7 2": tab - fantasy tab.
7. 1 1/4" litho: original 1 3/4" cello, different photo, see #8.
8. 2 1/4" litho: original cello; use this one to compare with #7 through 11; this is a very accurate reproduction.
9. 1 1/2" cello: original cello, see #8.
10. GE 1-7/16" litho: original cello, see #8.
11. 1-7/16" litho: original cello, see #8.



12. KX 1" litho: original cello.
13. CB 1" litho: original cello.
14. 3/4" cello: wrong size, very poor quality pictures, no shading on faces, poor lettering.
15. LM 3/4" cello: original has clean white background, this has printed background; also, on this one, the first few letters of Coolidge's name are missing.
16. EX 1" cello: nicely made, original 3/4".

17. AO 3/4" litho: original celluloid "AO-1972-15."
18. 1 1/4" litho: fantasy (from Red Garter Bar, SF, Ca).
19. RP84 1 1/4" litho: a real winner: a reproduction of a fantasy (see #18).
20. 1 1/4" litho: fantasy, also from Red Garter.
21. 1 1/4" cello: fantasy, black back.
22. 1 1/4" cello: fantasy, silver back with union bug.
23. 1 1/2" litho: original celluloid.
- 24A. RP84 1" litho: original cello.
- 24B. BX 1" litho: original cello; "Reproduction" on curl.
25. 1 1/4" cello: fantasy.
26. 1" litho: fantasy.
27. HV 1 1/4" cello: fantasy.
28. 3/4" cello: fantasy (part of a set that appeared in 1972).
29. 3/4" litho: very deceptive - has golden back.
30. 25/32" litho: the size is the real way to tell this one; originals were 13/16 and 3/4. Also this one has a gold back. Original is very common; if in doubt, don't buy.
31. 3/4" cello: "fantasy;" although this is a common litho and cello design, none with the wide white bar and large "AND."
32. 1" litho: red and white only, original red, white and blue.

JOHN W. DAVIS



1. PG 1 3/4" cello: original not in this size, does not have RWB flag design around outer border.
2. LM 3/4" cello: poor graphics, design ends at edge. "Liberty Mint 72" on curl.
3. KX 1" litho: original cello.
4. CB 1" litho: original cello.
5. EX 1": purple-brown background, wrong size, shiny surface. Picture stronger than original.
6. 13/16" litho: original cello.
7. 3/4" cello: very deceptive. Grey picture and background as original, but lighter. Note that what appears to be light reflections on left and right edges are actually white lines under the celluloid. Our copies had backing papers from Offset Gravure Corp that looked genuine for the period. Original was Whitehead and Hoag.
8. AO 15/16" litho: original 3/4", "AO-1972-16". Area above and below lettering larger than original.
9. 3/4" cello: original letters different.
10. RP84 1 1/2" litho: no litho original in this size.

HERBERT C. HOOVER



1. PG 2 1/2" cello: original 3 1/2"; fake has RWB flag design around outer border.
2. PG 1 1/4" cello: original is 2 1/4" litho.
3. 1 1/4" cello: deceptive, most fakes have white back. Most noticeable front feature is that fake has a washed out brownish gold eagle; original has darker gold - brown eagle.
4. 2 1/4" litho: original is 2" cello.
5. 1 1/4" cello: very deceptive. Watch for white back, shiny back, or induced rust.
6. AO 1-7/16" litho: original 1 1/4" cello, "AO-1972-17."
7. 1 1/4" cello: deceptive; fake usually has white back.
8. CB 1 1/4" litho: original 1 1/4" cello.
9. 1 1/4" cello: fantasy; "Fargo Rubber Stamp Co" on curl.
10. 1 1/2" cello: original 1 1/4" cello; also wrong picture.
11. GE 1-7/16" litho: original 1 1/4" cello.
12. AO 3/8" litho: original cello; "AO-1972-20."
13. LM 3/8" cello: deceptive; pictures are fuzzy, light reflection on Hoover's shoulder at edge of oval.
14. EX 1" cello: remake of #13, easier to tell. Wrong pictures, original 3/8" cello.
15. BX 1" litho: original 3/8" litho; different picture, "Reproduction" on curl.



16. EM 1 1/4" cello: fantasy design, comes in variety of color combinations.
17. SH 1 1/4" litho: no litho original in this size. "Japan" on lower curl almost impossible to read.
18. RP84 1 1/4" litho: original 3/8" cello.
19. GM 2" cello: fantasy.
20. 2" cello: red border, blue letters - originals (several versions) have blue borders, red letters, different photos.
21. KX 3/8" litho: original cello.
22. CB 3/8" litho: original cello.
23. 1" cello: very deceptive; union imprint above "VOTE" is not clearly readable, the "for" is not clearly, sharply printed.
24. 3/8" litho: original is only 9/16" litho.
25. EX 1" cello: pretty but wrong size; blue is a medium blue, not used on political.
26. SD 1 1/4" litho: fantasy.
27. LM 3/8" cello: deceptive; note union imprint stays at edge of front, is incomplete.
28. HV 1 1/4" cello: fantasy.



29. 1 1/4" cello: sold at Hoover Library, "Western Associates Inc. Reproduction 1984" on curl.
30. 1 1/4" cello: same as #29.

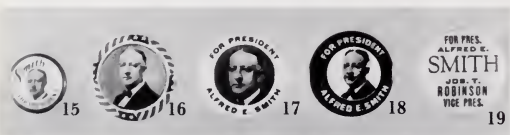
ALFRED E. SMITH



1. 1 1/4" cello: very deceptive. This fake usually has a white backing. We have seen genuine papers put in - sometimes glued in - backs to cover white backing. Do not consider this piece unless you can see the metal backing. One difference we notice on the design is that this fake seems to be missing the black oval

picture outline above Smith's head. The upper oval ring on #2 below is like the original - note the difference.

2. AB 1½" litho: original 1¼" cello.
3. 1½" litho: original 1¼" cello, "Reproduction" on curl.
4. 1½" litho: original 1¼" cello, "Reproduction" on curl.
5. RP84 1½" litho: original 1¼" cello, "Reproduction" on curl.
6. PG 1½" cello: original ¾" cello; fake has flag design around outer border.
7. 1½" cello: the most deceptive major piece in the hobby. The only differences we find are on the back. Our fake has a union label stamped into the metal backing. The original does not. This does **not** mean that all fakes would be the same. On our fake, the curl does not crimp tightly around the collet, but seems to come straight back from the front edge, leaving a V-shaped space between crimp and collet big enough to run your fingernail around. The original is tightly crimped. Note however that the two versions of #8 below in our possession do not have union bugs and do have tightly crimped collets.
8. 1½" cello: Smith is facing out instead of in - original pictures are like #7 above. Also see notes above. One of these has a white back, one has obviously new rusting on back.
9. KX ¾" litho: original cello.
10. CB ¾" litho: original cello.
11. LM ¾" cello: color bars on picture do not go around curl, poor quality picture.
12. AO ¾" litho: original cello, "AO-1972-18."
- 13A. BX 1" litho: original ¾" cello, "Reproduction" on curl.
- 13B. RP84 1" litho: original ¾" cello.
14. EX 1" cello: original ¾" cello.



15. ¾" cello: red border, blue picture and lettering. Original has gold border, black picture and lettering.
16. 1¼" cello: fantasy.
17. 1¼" cello: excellent reproduction paper, has white back. Be careful. Frequently have induced foxing to appear old.
18. SH 1½" litho: original ¾" litho, "Japan" on curl.
19. AY 1¼" cello: fantasy.

FRANKLIN D. ROOSEVELT

1. PG 2¼" cello: original 1¼", fake has grainy pictures and non-matching flag borders around edge.
2. PG 2¼" cello: original 1" and 1½" sizes only. Fake has RWB flag design around outer border.
3. PG 2¼" cello: RWB flag design around outer border does not match button pattern, light reflection on edges of front. Original comes in several sizes, largest is 1½".



4. 1½" cello: probably early repin. Fake has aluminum back, poor crimping around collet.
5. 1½" cello: recent repin; painted metal back (ours was blue).
6. 2¼" cello: poor quality, "Badge-a-Minit" fake.
7. S7 2" litho tab: fantasy.
- 7A. 2¼" cello: same as original; only difference is that on right edge, where "Union Made" appears, black edge around final "e" is missing.



8. CB 2¼" litho: original cello.
9. 1¼" cello: wrong picture (see #8 above) and wrong size (original 2¼").
10. AO 1½" litho: original 1¼" cello; "AO-1972-23" on curl.
11. SH 1½" litho: original 1¼" cello; "Japan" on curl.
12. LM ¾" cello: poor pictures; original litho.
13. EX 1" cello: original litho; wrong photos (see #12).
14. 1½" litho: original 1¼" cello; no markings.
15. KX 1-7/16" litho: original (several sizes) cello.
16. CB 1-7/16" litho: original (several sizes) cello.
17. 1½" litho: original 1¼" cello; background on original is dark brown.

18. RP84 1 1/2" litho: original 1 1/2" cello.
 19. 1 1/4" cello: white painted back. Original has brown pictures and dark brown background circle; fakes are black.
 20. LM 3/4" cello: pictures are supposed to be line drawn on a plain white background; on this fake, the background on the pictures is lighted screened, printed.
 21. EX 1" cello: another attractive remake of a 3/4" button; original does not come in 1". Blue upper is medium, original is dark blue.



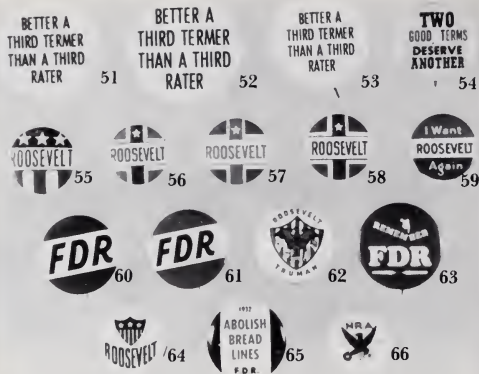
22. PG 2 1/4" cello: easy to tell - RWB flag design around outer border does not match rest of design.
 23. 2 1/4" litho: nicely made, deceptive. Originals this size were cello. 3/4" versions were litho.
 24. 2 1/4" cello: curl says "Classic Specialties Inc, Montclair NJ" and "Reproduction 1982" on curl.
 25. GM 2" cello: fantasy.
 26. CL 1 1/4" cello: aluminum back; part of a group of name pins they put out in 1972.
 27. EM 1 3/4" cello: comes in variety of colors. Best tip-off is that "Roosevelt" lettering does not curve in the same arc as the shape of the button.
 28. EM 1 3/4" cello: part of same group as #27, various colors, lettering larger than on originals. Original was 1 1/4" cello.
 29. 1 1/2" cello: original 3/4".
 30. GE 1-7/16 litho: original 3/4" cello.
 31. 1 1/2" cello: original 1 1/4".
 32. GE 1-7/16 litho: original 1 1/4" cello.

33. 1 1/4" cello: deceptive. Most have white painted backs. Only noticeable distinction is that eagle is a washed out brown-gold color, original is darker gold/brown.
 34. 1 1/4" cello: fantasy.
 35. RP84 1 1/2" litho: original 1 1/2" cello; different picture.
 36A. 1-7/16" litho: Original 1 3/4" cello; different picture; "Reproduction" on curl.
 36B. GE 1-7/16" litho: Original 1 1/2" cello; different picture.
 37. 1 1/2" cello: deceptive; original 1 1/2" cello. Different picture, fake has very fancy imprinted union bug on metal back, "Local 115 Shop #2."



38. 1-5/16" cello: deceptive; background on left is not solid, far left has vertical line, printing dots on left edge are easily visible.
 39. 1 1/4" cello: deceptive; bright copper color back, picture overlaps border.
 40. 1 1/4" cello: deceptive; silver back, picture overlaps flag border. Note flag is opposite to #39.
 41. 1 1/4" cello: deceptive, white painted back. Ours had a piece of paper obviously cut from a newspaper inserted in back to cover white backing.
 42A. BX 1 1/2" litho: original 1-3/16" - See #42B.
 42B. RP84 1 1/2" litho: original 1-3/16", smaller dots on sides, picture on fake is lighter, less clear than original.
 42C. AB 1 1/4" litho: original 1-3/16" - not shown, but same as 42 in design.
 43. 1 1/4" cello: very deceptive. This is like a number of reproductions (#39, 40, 41, for example) where the piece is not very valuable to begin with, quite common, and if you have any doubts, pass it by; there will always be another chance.
 44. LM 3/4" cello: picture unclear, background light, screen printed instead of white.
 45. EX 1" cello: attractive fake, original 3/4". Picture on fake is medium blue, original dark blue.
 46. 1 1/4" cello: very deceptive. May be a recent repin. Collet on our piece was wider and more sharply angled than a 1930s piece.
 47. BR 1 1/4" cello: "Bastian Bros Co, Rochester NY Reproduction 1980" on curl.
 48. 1 1/4" cello: probable repin. White painted back.
 49A. KB 1-3/16" litho: original 1 1/4" cello.
 49B. CB 1-3/16" litho: original 1 1/4" cello.
 50. AO 1 1/2" litho: original 1 1/4" cello; "AO-1972-19."

51. 1 1/2" cello: original 1 1/4" cello: original 1 1/4".
 52. RP84 1 1/2" litho: original cello.
 53. GE 1-7/16" litho: original cello.
 54. 1 1/2" litho: deceptive; original cello. Made in 1960.
 55. CL 1" cello: original 3/4" cello and litho.
 56. LM 3/4" cello: deceptive. Look for printing on curl.
 57. EX 1" cello: original 3/4"; blue lighter than original's dark blue.



58. BR 1" cello: see curl.
 59. BR 1" cello: see curl.
 60. AO 1 1/4" litho: original 3/4" litho; "AO-1972-21."
 61. 1 1/4" litho: "Reproduction" on curl.
 62. AO 1 1/4" litho: original litho 1-3/16"; "AO-1972-25."
 63. HV 1 1/4" cello: fantasy.
 64. BR 1" cello: see curl.
 65. SD 1 1/4" litho: fantasy.
 66. 3/4" cello: very deceptive; union bug pressed in metal back, domed button with thick collet.



NOTE: Square picture at upper left is paper from original first run. For a discussion of this pin, see page 37 in the *FDR Keynoter*, Spring/Summer 1983. This pin causes a great deal of controversy. Apparently, there are at least three, probably four, issues of this pin. It is almost impossible to tell the first two issues unless you have both to compare. Late issuances have splotchy pictures and the background is less refined.

67. SURPRISE! This is a 1" cello original. Compare the quality of printing with #68 below, which is probably a fourth issuance. The printing is much less clearly defined, the shading is mottled, and there is clearly a design breakup on FDR's shoulder.
 68. See above.
 69. 1 1/4" cello: this is the 1" paper put on a larger planchet. This appears to be a second printing.

70. 1 1/2" cello: second printing.
 71. 1 1/2" cello: third printing. In each subsequent printing, the background becomes more pronounced and less refined. Also, the names begin to lose strength, the printing becomes lighter, and less solid.
 72. KX 1-7/16" litho: original cello.
 73. CB 1-7/16" litho: original cello.

ALFRED M. LANDON



1. PG 1 1/4" cello: original does not have RWB flag design around outer border, obvious photo hot spots on sunflower.
 2. 1 1/4" cello: very deceptive, possibly repin. Has been in the hobby for at least 20 years. Fake has union bug printed in back, original does **not** have union bug.
 3. 3/4" cello: attractive, but deceptive fake. Yellow background goes all the way around curl, back color was orange-red on our copy.
 4. 1 1/4" litho: original 1 1/4" cello. "Endo Laboratories Inc. 1971" on curl.
 5. RP84 1 1/4" litho: original 1 1/4" cello, "Reproduction" on curl. Also exists with "Reproduction" on curl, nothing on inside.
 6. AB 1 1/4" litho: original cello, "Repro 68" on curl.
 7. CB 1 1/4" litho: original cello.
 8. BX 1 1/4" litho: original cello; "Reproduction" on curl.
 9. RP84 1 1/4" litho: original cello; orange sunflower.
 10. 1 1/4" litho: original cello; "Reproduction" on curl.
 11. 1 1/4" cello: very deceptive. Most have painted backs, some with induced foxing.
 12. AO 1 1/4" litho: original cello, "AO-1972-22."
 13. 3/4" cello: can be deceptive. It's an attractive piece, but the background is in light brown dots. Has union bug on curl.
 14. LM 3/4" cello: part of edges of sunflowers on left and right are missing from where the photo was taken for the button, picture is poor quality.
 15. EX 1": nicely made; bright yellow sunflower, wrong picture from the original.



16



17



18



19

16. EM 1 1/4" cello: fantasy; comes in various color combinations.
17. AY 1 1/4" cello: fantasy.
18. 3/8" litho: very deceptive. Brown on originals is dark; the fake is only medium brown with bright yellow printing. Not easy to tell, but it is so common that if you are doubtful, pass on it.
19. SH 1 1/4" litho: black/yellow, should be brown. "Japan" on curl.

WENDELL WILLKIE



1



2



3



4



5



6



7



8



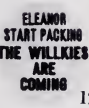
9



10



11



12

1. 2" cello: fantasy.
2. 2 1/4" litho: original cello; good looking piece; can be very deceptive with aging.
3. PG 1 1/4" cello: original 1 1/4" without flag design around outer edge.
4. BX 1 1/4" litho: original cello with different photo.
5. KX 1 1/4" litho: original cello.
6. CB 1 1/4" litho: original cello.
7. AB 1" litho: original cello.
8. 1 1/4" cello: fantasy; comes in several printings; one of ours had copper back and was thick, the other had a worse picture but had a silver back and was the proper thickness. Note that the name is misspelled.
9. EM 1 1/4" cello: originals not in this size; comes in various color combinations.
- 10A. RP84 1 1/4" litho: original cello; not in this size.
- 10B. 1 1/4" litho: original cello; "Reproduction" on curl.
11. 1 1/2" cello: fantasy.
12. SH 1 1/4" litho: original cello; not in this size. "Japan" on curl.



13



14



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16



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13. 1 1/4" cello: white back or rusted back with foxing; if any doubts, don't buy!
14. RP84 1" litho: original cello.
15. 3/8" cello: brown toned; very poor reproduction of a litho original.
16. 3/8" cello: brown toned; very poor quality reproduction; design doesn't go beyond front surface.
17. 1 1/4" cello: very deceptive; silver back with union bug stamped in; if in doubt, don't buy.
18. 1 1/4" cello: very deceptive; sharp angle on collet. Ours had white back that someone tried to scratch off; if you are in doubt, don't buy.
19. AY 1 1/4" cello: fantasy.
20. 1 1/4" cello: fantasy; similar to AY set.
21. 1 1/2" cello: originals (in various sizes) have different lettering.
22. CL 1 1/4" cello: possible repin brushed aluminum back.
23. SH 1 1/4" litho: original 3/8" cello. "Japan" on curl, but hard to see.
24. AO 1 1/4" litho: original 3/8". "AO-1972-24."
25. 1 1/4" cello: deceptive; brushed aluminum back, original lettering doesn't run off edges of button.
26. AB 1" litho: original 3/8".
27. 3/8" cello with key attached; original lettering says also "For President" and key is different; this has a very modern cheap flat key.
28. SD 1 1/4" litho: fantasy.
29. BR 1 1/4" cello: deceptive; check curl for "Reproduction 1980."
30. LM 3/8" cello: deceptive; lettering is not sharp edged, colors are less strong (dull red, medium blue) than originals from the period.
31. EX 1" cello: lettering different than originals. "W" in Willkie is overlapping Vs instead of conjoined at top as on original.
32. 3/8" litho: gold back, union bug - very deceptive. Originals didn't have gold back.
33. 3/8" litho: this is blue/white only, original red, white and blue.

THOMAS E. DEWEY



1. 2½" cello: probable repin, very deceptive; has shiny back, very glossy front surface.
2. 2¼" litho: original cello.
3. 2½" cello: see #1.
4. PG 1¼" cello: original not in this size, does not have flag design around outer border.
5. 1¼" cello: original pictures are brown, these are blue.
6. KX 1½" litho: original 1¼" cello.
7. CB 1½" litho: original 1¼" cello.
8. PG 1½" cello: original 1¼" without flag design around outer border.



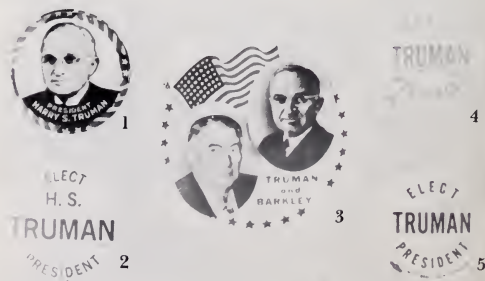
9. AO 1¼" litho: originals 1¼" cello and ¾" litho.
10. LM ¾" cello: pictures not sharply defined; background is printed dots, should be white.
11. EX 1" cello: pictures wrong, lettering exaggerated, see #10.
12. 1¼" cello: very deceptive; white back; possible repin.
13. CL 1¼" cello: probable repin; brushed aluminum back.
14. 1½" cello: fantasy.
15. 1½" cello: fantasy.
16. 1¼" cello: possible repin; this one has a brown painted collet and black painted back.

17. 1¼" cello: very deceptive; silver back with union bug stamped in black; if in doubt, don't buy.
18. 1½" litho: original cello; "Reproduction" on curl.
19. RP84 1½" litho: original cello.
20. 1½" litho: original cello; "Reproduction" on curl.
21. AY 1¼": fantasy.



22. CB 1¼" litho: original cello.
23. SH 1¼" litho: original cello; original picture is blue, "Japan" on curl.
24. 1¼" cello: probable repin; white back, sharp angle on collet.
25. 1-7/16" cello: fantasy.
26. LM ¾" cello: picture quality poor, eagles at sides are almost unrecognizable; lettering on "our" is distorted.
27. EX 1" cello: different photo.
28. AO 1½" litho: deceptive; lettering does not fit button. Look carefully at top and bottom curls for AO markings "AO-1972-28."
29. RP84-1½" litho: deceptive; reproduction has plastic coated covering that original doesn't; "Reproduction" on lower curl.
30. ¾" cello: deceptive; photo and lettering larger on original; stamped bug on metal back of reproduction.
31. SD 1½" litho: fantasy.
32. CL ¾" cello: fantasy.

HARRY S. TRUMAN



1. PG 2 1/4" cello: original 1 1/4"; note that original has flag design around outer border, but this flag border has a second flag border on the edge.
2. 2 1/4" cello: fantasy; "1948" on curl.
3. 4" litho: original is 3 1/2" cello with brown pictures.
4. 2 1/2" cello: fantasy; red/white.
5. 2 1/4" cello: fantasy; blue/white.



6. 1 1/8" litho: original cello in other sizes; originals have brown pictures.
7. RP84 1 1/8" litho: original cello in other sizes.
8. CL 3/8" cello: 1960's repin of 1 1/4" paper onto 3/8" metal backing.
9. 1 1/4" cello: very deceptive; thin brushed aluminum back.
10. GE 1-7 16" litho: fantasy.
11. 1 1/4" cello: fantasy; similar to other designs, distributed by Truman Library, no markings on curl.
12. 1 1/4" cello: very deceptive; ours had white back covered by a piece of newspaper, and light foxing. If in doubt, don't.
13. 1 1/4" cello: very deceptive; this one has a orange-red back with faint union bug imprint and a thicker collet than #12.
14. 1 1/4" cello: possible repin; thin metal back with union bug stamped into back.
15. 1 1/4" cello: white back, probable repin.
16. CB 1 1/8" litho: original cello.
17. RP84 1 1/8" litho: original cello.
18. 1 1/8" litho: original cello; "Reproduction" on curl.
19. 1 1/4" cello: fantasy.

20. RP84 1 1/2" litho: original 2 1/2" cello.
21. CL 1 1/4" cello: fantasy.
22. 1 1/4" cello: original was 3 1/2".
23. SH 1 1/4" litho: original cello; "Japan" on curl.
24. 3/8" cello: fantasy, "Oleet" on curl.
25. 3/8" cello: fantasy, part of name set.
26. RP84 3/4" litho: very deceptive; original has union bug on top curl.
27. AO 3/8" litho: deceptive, see #26; "AO-1972-27."
28. SD 1 1/4" litho: fantasy.
29. EX 1" cello: on original, "forward" and "with" are same size, "President" is larger; see #30.

30. 1" cello: very deceptive; possible repin. Almost all the "Repros" we have seen have been badly rusted and foxed.
31. CL 1" cello: probable repin; very thin shiny metal back.



DWIGHT D. EISENHOWER



1. PG 2 1/4" cello: original does not have flag design around outer border.
 2. RP84 1-15 16" litho: original cello.
 3. 1 1/4" cello: probable repin; white back.
 4. GM 2" cello: fantasy.
 5. SH 1 1/4" litho: original cello; "Japan" very hard to see.
 6. S7 2" tab: fantasy.
 7. S7 2" tab: fantasy.
- 8A. KX 1 1/8" litho: deceptive; excellent reproduction except that picture is less clearly defined. Kleenex buttons have clasp pin back, which originals did not.
 - 8B. CB 1 1/8" litho: very deceptive; see above. CB does not have clasp pins.
 9. 1 1/4" cello: probable repin; shiny back, thinner metal than original.
 - 10A. KX 1 1/8" litho: original cello.
 - 10B. CB 1 1/8" litho: original cello.
 11. 1 1/4" cello: fantasy.
 12. 1 1/4" cello: original is different size, different photo.
 13. 1 1/4" cello: probable repin; white back.
 14. 1 1/4" cello: printing dots more visible on face than on original; brushed aluminum back.



15. 1 1/4" cello: probable repin; white back.
16. 1 1/4" cello: probable repin; very shiny thin metal back. If you have doubts, hold button in your forefingers and press against face of button with your thumbs - the repin metal will bend easily.
17. 1 1/2" cello: fantasy.
18. GE 1-7/16" litho: fantasy.
19. AB 1" litho: original cello.
20. AO 1 3/8" litho: original 3", also exists as cello with red instead of orange.
21. RP84 1 3/8" litho: original 3".



- 22A. BX 1 1/4" litho: deceptive; original not this size in litho; "Reproduction" on curl.
- 22B. GE 1-7/16" litho: deceptive; original not this size in litho.
23. RP84 1 3/8" litho: same as #22.
24. CL 1 1/4" cello: fantasy.
25. CL 1 1/4" cello: fantasy.
26. SD 1 1/8" litho: fantasy.
27. 1" litho: fantasy; "Art Specialty Company, Raleigh NC"
28. CL 1" cello: fantasy.
29. 3/4" cello: part of name set, deceptive; poor printing, poor edges on lettering and red color bands.
30. LM 3/8" cello: poor definition; lettering looks out of focus, colors washed out.
31. EX 1" cello: deceptive, except blue color is lighter, less blue than normally used on red, white and blue buttons; very shiny back and clasp pin in back.

32. AO 15/16" litho: very deceptive; look at upper and lower curls for signs of scratching or repainting, "AO-1972-29".
33. LM 3/8" cello: deceptive; lettering not crisp; red is Chinese orange/red.
34. EX 1" cello: very deceptive; blue is lighter than used on red, white and blue buttons.



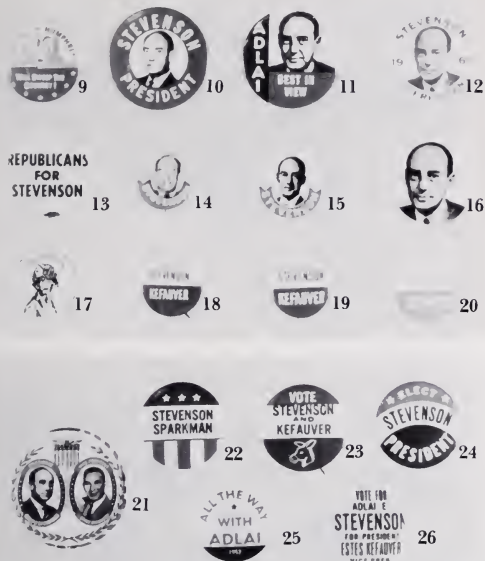
35. 1 1/4" cello: original has blue lettering under picture, has union markings on lower left and lower right curls and union bug stamp in back metal; fake has green lettering, no union marks.

ADLAI E. STEVENSON



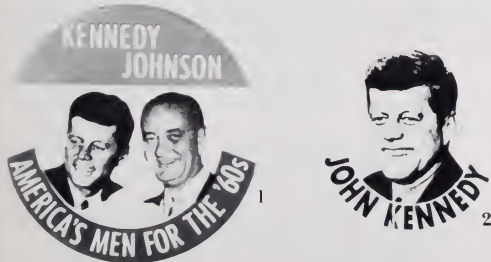
1. 1 3/8" cello: original 3 1/2". Beautiful fake; white back. Has also been seen without a white back.
2. AO 1 3/8" litho: deceptive; poor graphic quality, original lettering is closer to edges of button, "AO-1972-30."
3. 1 1/4" cello: possible reprint of original; very deceptive. Lettering at top not as clearly defined as on original.
4. 1 1/4" cello: white back, letters and photo larger than original, compare with #3 for differences.
- 5A. 1 1/8" litho: original cello with different photo; "Reproduction" on curl.
- 5B. 1 1/8" litho: original cello with different photo.
6. SH 1 3/8" litho: original cello. "Japan" on curl. Very hard to see.
7. CB 1 3/8" litho: original cello.
8. PG 1 3/8" cello: original does not have flag border around outer edge.
9. RP84 litho: beautiful piece, original 3".
10. RP84 1 3/8" litho: original 1-5/16" litho.
11. CB 1 3/8" litho: original cello.
12. 1 3/8" litho: original 1 3/8" is cello, original 1 1/8" litho is blue and white only.
13. 1 1/4" cello: probable repin; very shiny metal back, thinner metal than original.
14. LM 3/8" cello: original litho.
15. EX 1" cello: original 3/8" litho; different picture.
16. CL 1 1/4" cello: probable repin, aluminum back.
17. AB 1 3/8" litho with brown print: original in black or red on white 1 3/8".

18. AO $\frac{3}{8}$ " litho: deceptive; original lettering larger, "AO-1972-32."
 19. LM $\frac{3}{8}$ " cello: original litho.
 20. EX 1" cello: original litho.



21. PG $1\frac{1}{4}$ " cello: original $3\frac{3}{4}$ ".
 22. CL $1\frac{1}{4}$ " cello: fantasy.
 23. CL $1\frac{1}{4}$ " cello: fantasy.
 24. CL $1\frac{1}{4}$ " cello: fantasy.
 25. SD $1\frac{1}{8}$ " litho: fantasy.
 26. AY $1\frac{1}{4}$ " cello: fantasy.

JOHN F. KENNEDY



1. 4" cello: very deceptive **except** that the disclaimer: "Repro for JFK Library 1979" is on the curl.
 2. RP 2 $\frac{3}{4}$ " litho: very deceptive. The only indication of reproduction is the printing all over the back of the backing and the back of the front tin itself which appears in the circles cut for the clasp pin.



3. RP84 2 $\frac{3}{4}$ " litho: original 4" cello.
 4. $1\frac{1}{2}$ " cello: union bug embossed on back, fantasy.
 5. GE 1-7 16" litho: fantasy.
 6. GM 2" cello: fantasy.
 7. AO $1\frac{1}{8}$ " litho: original had different photo, "AO-1972-33."
 8. $1\frac{1}{4}$ " cello: fantasy. Beware - button has official sounding disclaimer on curl.
 9. $1\frac{1}{4}$ " cello: original $1\frac{3}{8}$ " with different photo; white back.
 10. EX 1" cello: original $1\frac{3}{8}$ " litho.
 11. PG 2 $\frac{3}{4}$ " cello: original 1" litho.
 12. LM $\frac{3}{8}$ " cello: original litho.
 13. 1" cello: original litho; "Repro by JFK Library."
 14. BX $1\frac{1}{8}$ " litho: deceptive, well done. Original 1" litho; "Reproduction" on curl.
 15. RP84 $1\frac{1}{8}$ " litho: original 1" litho, "Reproduction" on curl.



16. CB 2 $\frac{3}{4}$ " litho: original cello with different photo.
 17. $1\frac{1}{2}$ " cello: probable repin, white back.
 18. $1\frac{1}{4}$ " cello: original has gold background in center; reproduction has white.
 19. 1" litho: JFK fantasy; used by Uncle John Pancake Houses.
 20. SD $1\frac{1}{8}$ " litho: fantasy.
 21. $1\frac{1}{8}$ " litho: original cello.
 22. RP84 $1\frac{1}{8}$ " litho: original 3" cello.
 23. CL $1\frac{1}{4}$ " cello: fantasy.
 24. CL $1\frac{1}{4}$ " cello: fantasy.
 25. $1\frac{1}{4}$ " cello: fantasy.

RICHARD M. NIXON 1960



1. PG 1 1/2" cello: original 1 1/2" litho.
2. KX 1 1/2" litho: very deceptive. Kleenex Tissues 68 is very faint on lower curl.
3. CB 1 1/2" litho: very deceptive, see #2.
4. 1 1/4" cello: white back, original was 1 1/2" litho with black photos.
5. AO 1 1/4" litho: original 3/4" litho, "AO-1972-34."
6. 1 1/2" cello: very deceptive; could be repin. Very shiny back, thinner back than original.
7. LM 3/4" cello: poor quality pictures. This is a copy of the 1" litho, original 3/4" cello has Nixon facing slightly out (different picture of Nixon).
8. EX 1" cello: original cello 3/4"; different photos.
9. 1 1/2" cello: This button appeared in 1968, and though it was considered a reproduction of the 1960 1 1/2" litho (and larger sizes), it may have been a legitimate 1968 pin.
10. 1 1/4" cello: white back, probably a repin.
11. CL 1 1/4" cello: fantasy; aluminum back.
12. CL 1 1/4" cello: fantasy; aluminum back.
13. CL 1 1/4" cello: probably a repin, aluminum back.
14. CL 1 1/4" cello: fantasy, aluminum back.

LYNDON B. JOHNSON



1. PG 2 1/4" cello: original litho; poor picture quality; red, white and blue flag design around border edge.
- 2A. KX 1-7/16" litho: original cello 1 3/4", also CB issue.
- 2B. 1-7/16" litho: original cello; "MFG 1976" inside back.
3. RP84 1 1/4" litho: original cello.
- 3A. BX 1 1/4" litho: original cello; "Reproduction" on curl.
4. 1 1/4" cello: blue photos; original 1 3/4" black photos.
5. LM 3/4" cello: original litho; poor quality.
6. EX 1" cello: original litho with larger heads.
7. RP76 3/4" litho: original in red, white and blue.
8. AO 3/4" litho: deceptive; "AO-1972-35" on curl.
9. RP84 1 1/4" litho: original 1 1/2" cello.

BARRY M. GOLDWATER



1. 1 1/4" cello: probable repin; white back.
2. 1 1/4" cello: original 3/4"; white back.
3. KX 1 1/4" litho: original 3/4".
4. CB 1 1/4" litho: original 3/4".
5. RP84 1" litho: gold on black, didn't photograph well. See Hake GOL-28 for picture. Original 15/16" with white behind picture.
6. LM 3/4" cello: original 3/4" cello and litho has much sharper picture and lettering; poor color and photo.
7. EX 1" cello: original 3/4" litho and cello. This piece has light orange background in place of original gold.
8. PG 1 1/4" cello: original comes in several sizes but does not have flag design around outer border.
9. AO 1 1/4" litho: lettering on original is larger; fits button completely. "AO-1972-36."
10. 1 1/4" litho: deceptive; pictures are not as clear as original. Blue color appears as bluish-purple. "Reproduction" on curl.
11. SD 1 1/4" litho: fantasy.
12. 1 1/4" cello: fantasy; circulated by YAF in 1966.

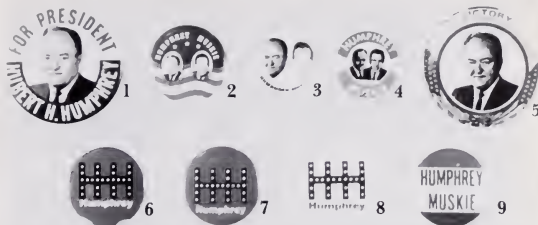
RICHARD M. NIXON 1968-1972



1. PG 2 1/4" cello: poor quality, RWB flag design around outer border. Original versions smaller, original considered collector produced.
2. AO 1 1/2" litho: original cello; "AO-1972-37"; original collector produced.
3. EX 1" cello: Nixon shoulder over Agnew, original in different sizes.
4. RP84 1 1/2" litho: larger than original, different picture.
5. LM 3/8" cello: original 1 1/4"; poor picture quality, background printed instead of white; original collector produced.
6. EX 1" cello: Nixon shoulder over Agnew's chest, original 3 1/2". Pictures separated at centerline of button on original.
7. BX 1 1/2" litho: original various sizes in cello; "Reproduction" on curl; original collector produced.
8. 3/8" cello: part of set of name pins, poorly printed.
9. CB 1 1/2" litho: deceptive, these are very common buttons. If you have a doubt, don't buy.
10. RP76 1 1/2" litho: deceptive, see #9.
11. RP84 1 1/2" litho: deceptive, see #9.
12. CB 1 1/2" litho: deceptive, see #9.
13. RP76 1 1/2" litho: deceptive, even has disclaimers on curl, see #9.

HUBERT H. HUMPHREY

1. 1 1/2" cello: probable repin; white back.
2. AO 1 1/2" litho: original 1 1/2" cello; "AO-1972-38."
3. LM 3/8" cello: poor quality pictures; deceptive. Original considered to be collector produced.
4. EX 1" cello: original 3 1/2".
5. PG 1 1/2" cello: original did not have flag design around outer border; original considered to be collector produced.
6. CB 1 1/2" litho: deceptive; has two union bugs at bottom. If in doubt, don't buy.



7. RP84 1 1/2" litho: deceptive; no union bugs. See #6.
8. RP76 1 1/2" litho: deceptive; one union bug. See #6.
9. RP76 1 1/2" litho: deceptive; see #6.



10. 2 1/4" cello: probable repin. Repins are thicker than original and have sharper, squarer edges.
11. 2 1/4" cello: same as #10 above.
12. 2 1/4" cello: fantasy; copies a design used on a Wisconsin labor poster but not on buttons.
13. 2 1/4" cello: fantasy; this is a sticker (original) made into a button. Both 12 and 13 have Badge-a-Minit style backs with silver clasp pins.

GEORGE McGOVERN

1. Oval cello: fantasy.
2. 1 1/2" cello: fantasy.
3. CB 1 1/2" litho: original cello.
4. 2 1/4" cello: fantasy.
5. RP76 1 1/2" litho: deceptive; this carries the 8-8-72 curl that was put on the continuation run of the original M-E pin after Eagleton's resignation.
6. RP84 1 1/2" litho: does not have curl date; "Reproduction 1984" on curl.
7. 1 1/4" cello: fantasy.
8. 1 1/4" cello: original 1 1/2" litho.

A note on McGovern-Eagleton pins -- There are only four pins known to have been made before Eagleton's resignation.



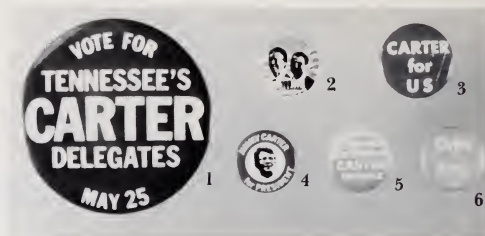
tion. These are the originals of #3 (1 3/4" cello), #8 (1 1/4" litho), and #5 (1 3/4" litho), and a black on yellow pin from Green Duck. The original of #3 was made in great quantity after the resignation also, and it is impossible to tell the difference. The original of #5 was made in a lot of 500 for distribution by Senator Eagleton's office. The pin was remade after the resignation with "8-8-72" on the curl. The Votes Unlimited button #8 was made in quantity, but does not seem to have been remade after August 8. The Green Duck button was not made in large quantity and apparently was not rerun. The two NG Slater jugates 1 3/4" and 3 1/2" were not made prior to August 8, although they apparently had been ordered. No legitimate jugates were made (before August 8).



9. PG 1 1/4" cello: original does not have flag design around outer border.
10. RP76 1 3/4" litho: very deceptive.
11. RP84 1 3/4" litho: original 1 3/4" litho with stronger green. Green on this button appears washed out (faded).
12. EX 1" cello: original was in larger sizes only.

JAMES E. CARTER

1. 3" cello: remade from original dies. On this pin, the disclaimer is almost unreadable except for "Memphis."
2. EX 1" cello: original 3 1/2".
3. RP76 1 3/4" litho: deceptive; even has proper disclaimer.
4. EX 1" cello: original in several sizes and versions, but not this size; green is poor color and screening dots are visible.



5. RP84 1" litho: very washed out green, otherwise deceptive.
6. RP84 1" litho: same as #5 above.

GERALD R. FORD



1. RP84 2" litho: original 2 3/4".
2. EX 1" cello: original 3 1/2".
3. 1 3/4" litho: very deceptive; "Reproduction" on curl.
4. RP84 2" litho: original has "1975 Green Duck Company" on curl, this button has nothing on curl.

REAGAN/MONDALE/ANDERSON



1. 1 1/4" cello: probable repin. Paper surface on repin has textured appearance.
2. EX 1" cello: original is 3".
3. RP84 1 1/4" litho: very deceptive; no disclaimer on curl. Original should have disclaimer.
4. EX 1" cello: original 3 1/2".
5. 1 1/4" litho: "Financial Innovations" on curl.

THIRD PARTIES AND FAVORITE SONS



1. 1 1/4" litho: original 3/4"; no markings, different colors.
2. LM 7/8" cello: very poor quality, background printed, not white.
3. EX 1" cello: original 7/8" cello.
4. 1 1/4" cello: white back.
5. 1 1/4" cello: probable repin; aluminum back.
6. 1" cello: original litho; this pin can be confusing because the reproduction was ordered and given out by Sen. Thurmond's office when his supply of the originals was exhausted in the 1960's.
7. 1 1/4" cello: white back, possible repin.
8. 1 1/4" litho: original smaller; "Reproduction" on curl.
- 9-12 NOTE: These four pieces came out around the time of the elections, and may be rip-offs by other manufacturers. The differences are very slight and deceptive unless you have originals to compare them with.
9. 1 1/2" cello.
10. 1 1/4" cello.
11. 1 1/4" cello.
12. 1 1/4" cello.

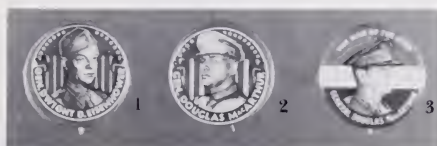


13. RP84 1 1/4" litho: deceptive.
14. LM 7/8" cello: original litho.
15. EX 1" cello: original litho.
16. 1 1/4" litho: deceptive; "Reproduction" on curl.
17. 1 1/4" cello: white back - shading darker and less subtle than original.
18. 1 1/4" cello: partial union bug imprint on white back; probable repin.
19. RP76 1 1/4" litho: very deceptive.

CAUSES AND MILITARY



1. 1 1/4" cello: fantasy.
- 2-5. 1" cello: appears in style of Willkie 7/8" slogan buttons, but 1968 or later construction; shiny backs although some have been fake-foxed and rusted.
6. 2 1/4" litho: fantasy.
7. 1 1/4" litho: original cello green and purple, reproduction put out for NY State Fair 1984.
8. 1 1/4" litho: original cello in smaller sizes only; "Japan" on curl.
9. 1 1/4" cello: fantasy.



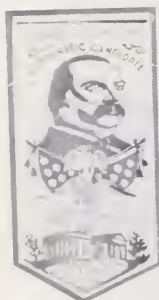
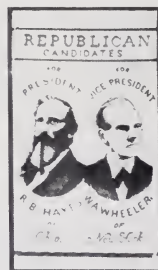
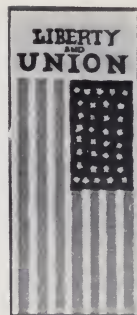
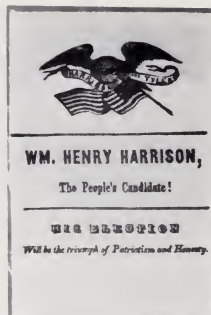
1. 1 1/4" cello: probable repin; aluminum back.
2. 1 1/4" cello: probable repin; aluminum back.
3. 1 1/4" cello: white back; probable repin.

RIBBONS

Made properly, fake ribbons could be a real problem. Fortunately for collectors, this has not been the case. Originally, ribbons were mainly silk or silk-like cloth, or alternatively, coarsely woven. As cloth, they tended to be flexible, bendable and felt like silk or cloth. Reproductions generally are made of acetate, a chemical product invented in the 1930s and were not produced until the 1950-70 period.

The ribbons shown are all acetate. Except for the Cox-Roosevelt ribbon, they were all part of a set of buttons and ribbons made in 1960 for store displays. They are stiff to the feel, and should be easy to spot with the possible exception of the Taft, which is red with gold printing. The easiest way to tell that these are acetate ribbons is to hold them up to the light. There is no cross-weave; there are lines, but they are perfectly parallel and only go in one direction, usually lengthwise. The printing is overly inked, particularly on the faces. The Tilden, Hayes and Cleveland ribbons originally had woven pictures, the fakes are entirely printed; the Davis/Stephens piece was originally a postal envelope, not a ribbon; all we have seen have had obvious adhesive strips or glue marks on the backs.

The Cox-Roosevelt ribbon was in the hobby in the early 1960s. It is black on white, and was originally accepted as real. In the late 1960s, Stanley King, a ribbon specialist and APIC member, ascertained that the ribbon was acetate, and could not be from 1920. It is a fantasy piece. ★



COLLECTOR INVOLVEMENT

Collector involvement is a term used to denote an item which was made by a collector for distribution entirely (or mostly) to other collectors. Any actual campaign use is usually incidental or resulted from "salting" a headquarters with a small part of the run in order to claim genuine status. This is not a new phenomenon. Several well-known collectors "sponsored" buttons - before the APIC ethics code was formulated - for what they considered to be legitimate purposes at the time. Collector-involved medallic pieces even predate the Civil War.



WESTINGHOUSE SET



Both of these 2 1/2" celluloid pins are examples of a small group picturing different presidents issued some years ago by Westinghouse Electric Company. They are cello fantasies.

BUMPER STICKERS

OLD TIME BUMPER STICKERS

GIVE YOUR CAR THAT FINISHING TOUCH!

Authentic reproductions of old-time political bumper stickers, printed in red, white and blue on heavy, self-adhering stock. Easily applied to bumper, windshield or radiator to give your car the authentic, old-time look of the era when it was new!

WILLIAM HOWARD
★ THE CHOICE IN 1908 ★
#1. (For cars 1908 and before)

ELECT
#2. (For cars 1916 and before)

arren arding
FOR PRESIDENT
#3. (For cars 1920 and before)

The Winning Team for 1924
#4. (For cars 1924 and before)

FOR PRESIDENT
#5. (For cars 1928 and before)

A CHICKEN IN EVERY POT
★ For President ★
#6. (For cars 1932 and before)

Alfred M.
#7. (For cars 1936 and before)

WENDELL L. WILLKIE
FOR PRESIDENT
#8. (For cars 1940 and before)

FRANKLIN D.
FOR PRESIDENT
#9. (For cars 1932 thru 1944)

THE CHOICE FOR 1948
#10. (For cars 1948 and before)

ORDER YOURS TODAY! USE THIS COUPON!

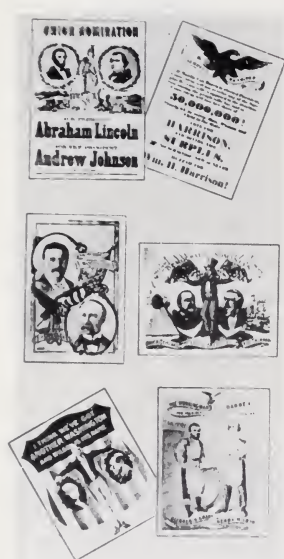
Please send me the bumper stickers indicated below for which I enclose \$

#1. WILLIAM HOWARD TAFT	#6. HERBERT HOODVER
#2. WOODROW WILSON	#7. ALFRED M. LONDON
#3. WARREN G. HARDING	#8. WINNIE WILLKIE
#4. COOLIDGE & DAWES	#9. FRANKLIN D. ROOSEVELT
#5. AL SMITH	#10. TRUMAN

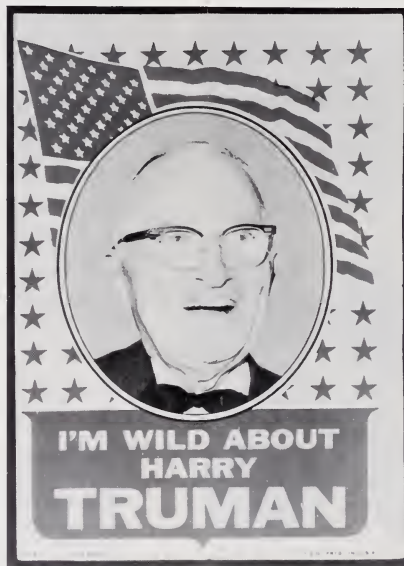
NAME _____

These 10 bumper stickers were made for antique car owners. They are fantasy items; adhesive backed bumper stickers were not used until 1952. Prior to that, window stickers were the standard campaign pieces for automobiles.

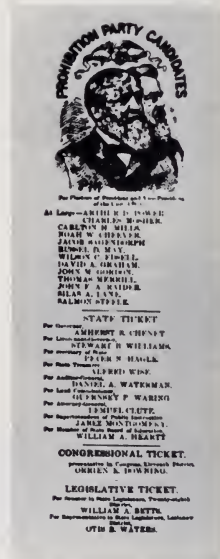
POSTERS, BALLOTS, ETC.



Set One



Set Two



Ballots

POSTERS: SET ONE

These six reproductions posters are available on "textured antique paper," approximately 14" x 18" each. Four of the posters (Harrison, Lincoln, Roosevelt and Wilson), sized 20" x 28", on heavier paper, have also appeared. Although deceptive, if you look closely, these fakes are not too difficult to spot. Printing, as we have said elsewhere, is a process of screening. Reprinting a photograph of an original poster will have more visible dots, particularly in the backgrounds, which were white (unprinted) on the originals. The larger posters are more deceptive than the smaller ones because the paper is more like original posters of today.

POSTERS: SET TWO

This 6" x 4" Truman mini-poster could be deceptive. It is part of a set of 15, but this is the only one we have been able to examine. If this one is an example, they may all be fantasies. In small lettering in the lower left, it says "No. 4 of 15 campaign posters." However, if matted, this could easily disappear - or be clipped off. Be careful of poster-like paper items in this size.

PAPER BALLOTS

Perhaps 30 different in all - these copies picture the candidates, symbols and slogans used on original 19th century campaign ballots. Copies are known in two sizes - 3-3/4" x 11" and 5" x 14". The printing is somewhat indistinct, and some copies have been aged artificially. The major features for identifying the fakes are the letters PHL which appear somewhere on the upper part of each ticket.

"KEEP COOLIDGE" STAMP



This large stamp is similar to the original, except: the fake does not have the copyright symbol © under the fan, and the serrated edges are on the top and bottom - the originals were on the sides.

THE RED GARTER BAR SAN FRANCISCO

Perhaps the most prolific maker of fakes -- clearly marked -- has been the Red Garter Bar in San Francisco, CA. They have made several different buttons, posters, bumper stickers, probably an ashtray, all devoted to the memory of that famous *bon vivant*, Calvin Coolidge.

Anything that says Red Garter on it is from the 1960s or later, and all are fantasies.

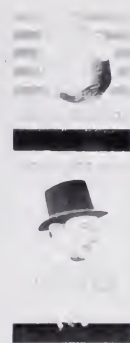
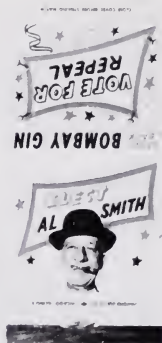
For Red Garter Buttons, see Coolidge Section



**KEEP COOL WITH
COOLIDGE
FOR PRESIDENT**

1920's MATCH COVERS

Both of these fantasies are deceptive, especially the Smith, since yellowed cardboard was used. Both were given out as favors at an east coast nightclub in the 1960s.



COOLIDGE BOTTLE & ASHTRAY

This is not a Red Garter item, to our knowledge, but is part of the Coolidge fascination. It is a 6" milk glass (white surface) bottle. It first appeared in the mid-1970s and is a fantasy item.

(Not pictured). This is a circular black plastic ashtray with "Vote for Calvin Coolidge" in white paint on the side; it has square edges and is approximately 3 1/2" across and 2" tall. This is probably a Red Garter item.



“KRYSTAL CAMPAIGN FEVER”

These 58 different 1 1/2" stickers were distributed along with an historical booklet by the Krystal fast food chain in the South. They were originally made to educate young people about the hobby.

The stickers, however, can be used fraudulently. The candidate photos in the pre-1896 items could be cut out and used to replace missing photos in metal shell-type items, although the photos are grey and washed out in appearance. The post-1896 designs are accurate, but in most cases, did not exist in the sizes of the stickers. Stickers from the recent campaigns could be made into buttons and be deceptive. Be careful of any designs in this size from this set. The originals are common. If you have any doubts, pass. The post-1896 black and white candidate photos are very poorly printed.



POCKET KNIFE

The good news is that this is a genuine pocket knife; the bad news is that the plastic side piece design for Strom Thurmond in 1948 is a fantasy.



MISCELLANY



FAKE TINTYPES

by Rex Stark

There are several fake "tintype" photos which are currently circulating in the antique marketplace.

I first became aware of these at a gun show in Suffern, NY in December 1984. Since then I have seen several others at gun or military shows around the country. I have seen Annie Oakley (shown), Lincoln, Custer, Sitting Bull, and unidentified Indians. Upon cursory examination, these photos appear to be tintypes mounted in the type of paper frames often seen in the 1860-1890 period. The images are a bit fuzzy and have a brownish-gray color, unlike the blackish-gray tones of most tintypes. Close examination or eventual dissection of the photos reveals that the image is actually a very thin layer of plastic film mounted on a metal backing. The photo image itself is not unlike the top layer of a Polaroid photo. Tearing apart the reverse card reveals that the metal sheet is bonded to the card with an adhesive (as opposed to a glue), and such adhesives were unknown in the 19th century. Because of its chemical nature, the plastic is equally reflective over the entire surface; the originals are not. In some cases, there is evidence of separation of the plastic from the metal, causing irregularly-shaped bubbles on the surface. This can be a very deceptive fake, particularly if you are generally unfamiliar with the original. Be very cautious and know your dealer!★



CONVENTION TICKETS

These five (and perhaps more) can easily be identified from the original tickets - the original tickets have ornate designs on the backs. The reproductions also lack the perforated edge where the seat assignment stub was attached. The printing on these, particularly the scroll-work, lacks clear definition.

CAVEAT EMPTOR: GLASSWARE

When the Hobby Protection Act was first proposed in 1973, its sponsor (Congr. John Moss, D-CA) pushed for the legislation because he personally was a glass collector. When the bill left committee, all references to glass were eliminated because it was generally conceded that glass was the one area where good reproductions would be almost impossible to detect. So, the first rule in glass buying is *caveat emptor*.

In general, early (pre-1860) glass dishware and cup plates had a crystal-like "ring" when tapped on the edge. The reproductions make a dull sound when tapped.

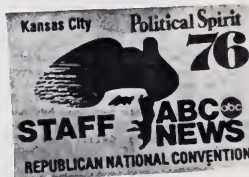
In larger pieces, be particularly careful with oval platters for Garfield, McKinley and Grant (Hake 3007) in clear glass and tinted green or amber.

Historical flasks are perhaps the hardest of glass items to detect. Period flasks should have rough cut spouts and rough cut centers on the bottom of the flasks.



FREMONT CELLULOID ▲ with Ribbon

This fantasy was issued in 1906 by the National Republican League to commemorate the Republican Party's fiftieth anniversary.



◀ CONVENTION MEDIA PASSES

These four ABC convention passes are reissues. The originals all have white backgrounds, the reissues come in yellow, pink and light green (and possibly other colors).

GREELEY MATCH HOLDER



(Hake: Greeley 3004) 4 1/4" x 6" original is made of two pieces riveted together; reproduction is made of two pieces held together with heavy wire and "LB 77/3" is incused on the reverse. Grant mate may also have been reproduced.



TAFT-SHERMAN WATCHFOB

Deceptive. This 1 1/2" brass restrike is made from original dies and looks old. There is a restrike Bryan-Kern mate also. The metal is thinner than the original and the back is not finished in appearance.



These are single design sets of the presidents (each piece will look like the one pictured). All were issued as premiums and are not campaign items (shown actual size).

SEPIA HARDING - COOLIDGE JUGATE



This pin has been the subject of great controversy in the last few years. It is a reddish sepia, which while it appears to have been made before WWII, is not constructed in the manner of other 1920 items. The design is similar to an original Harding-Coolidge jugate with white background (Hake #2). It is possible that it could be a "repin," but we have never seen this piece in a clearly original construction for 1920. The pictures are the same pictures on the sepia presidential sets (reversed) and could have been a later-issued sample.

PRESIDENTIAL SET SEPIA OVALS



These five celluloid ovals - 2 3/4" x 2" in size - are very deceptive. Others probably exist and were all probably made in the 1920s as part of presidential sets. The Coolidge item has "Small size #132" appearing on the bottom curl. They all have filled clasp backs, which were used in the entire time period represented by these presidents.

SEPIA PRESIDENTIAL SETS

From almost the inception of pinback buttons, manufacturers have produced sets of the presidents. In the early years, they were given away as premiums by cigarette and gum companies. Later, radio shows, cereals, hobby publications and stores gave away or sold the sets, either one at a time or as a set. Most are obviously fantasy pieces, since pinbacks did not begin until 1895. One set was sold, with up-to-date additions, into the 1960s. The rich sepia tone sets generally ended with WWII.

Multisize sets of one design were made by manufacturers, featuring popular political figures, for use as size samples sent to jobbers around the country. The standard run had nine sizes, from 9/16" to 2 1/4". Several of the sets apparently used photographs which were not suited for a round button. The sides of the actual pictures are evident as vertical lines. Most sets were made in the two decades between 1920-1941. Although issued for several presidents at the time they were in office, they are not campaign items.



THESE ITEMS ARE PARTICULARLY DECEPTIVE

— Light reflections are not in the buttons, but in the photography —



These very deceptive pinbacks are the celluloid era pieces in the presidential sepia sets. They were made between the 1920s and 1940s, as the construction clearly indicates. They come in 2½" and 1½" sizes (there may also be 1¾"). The Harding and Coolidge, although issued as parts of sets, have frequently been purchased as campaign items by unsuspecting collectors. There is also an FDR in many sizes which was probably used for campaign purposes in 1936.



This set is ¾" round, although the photography makes them appear oval. The designs are oval with added white on the sides.

Within our hobby, sets or individual pieces have been separated from the rest of their respective groups and mistakenly included in the campaign category. We do not question the legitimacy of these pins from the standpoint for which they were produced, as parts of sets. In some cases they also were used in later campaigns. But we ask you to remember that these items are from sets which were produced after a presidential campaign. The price, therefore should reflect this status.

IF A BUTTON IS PICTURED IN THIS PROJECT

Be extremely careful on purchasing a button that looks like one pictured in this project. If expert advice is not available, be sure that the button is purchased only with the understanding that a full refund will be made if it is later determined that the button is a reproduction. It may be necessary to require a written guarantee and have the seller put some mark on the back of the button so there can be no question later on, if a refund is requested, that this is the same button previously purchased. Be especially cautious of the dealer who sells common recognized reproductions of other types of collectibles and yet makes assurances that his presidential buttons are not reproductions. Reputable dealers will not handle any type of reproduction for they know that somewhere down the line the item may be represented as genuine and used to defraud a collector with more enthusiasm than experience.

— Ted Hake

REPINS (continued from page 2)

the same time, a colorful 1 3/4" Taft-Sherman jugate button (Hake TAF-26) began to show up that looked quite suspicious.

Observant collectors began to spot differences immediately. The "Brewery Workers' Choice" looked very much like the original, but it had a wider collet, acetate covering instead of celluloid, and lacked the imprint of the union bug on the metal backing. "Allegheny County" repins were poorly made, with the acetate covering crimped unevenly in back. The LWIU repin also featured acetate unevenly crimped, had a much less convex (domed) face than the original, and lacked the authentic original "Made for Kraus & Sons, 11 E. 22nd St., New York City" backing paper. Once again, there had apparently been no effort made to inform potential buyers that these items were repins produced after the fact.

Just recently we learned that the problem of repinned celluloid buttons was not limited to older political when one of us purchased two rare and desirable 1968 Hubert Humphrey buttons (see page 25), the gold variety of "Capitol City, Capitol Idea" and a 2 1/4" black on white "Humphrey for President" picture button. Although the gold "Capitol City" usually brings \$75 to \$100, it was sold in this instance for \$35, and the picture button also changed hands for a fraction of its usual value. The originals of both items had been manufactured in 1968 by Wendell's (Minneapolis); the repins may well have been made by Wendell's as well (although this excellent firm has no history of collector involvement, it also seems to have no awareness of possible problems with hobby ethics and the Hobby Protection Act). These two 1968 papers are encased in parts typical of the celluloids Wendell's has produced for the 1980 and 1984 campaigns. The difference is simple to spot. The legitimate buttons are thin in construction with rounded edges and should bear some evidence of their age. The HHH repins are much thicker with nearly squared edges and brand-new in appearance. When this was called to the seller's attention, he willingly made a refund, but has been unwilling to provide information as to where he had acquired them.

Although the term "repin" refers only to a celluloid button made belatedly with original papers, quite similar problems have occurred with lithographed buttons and celluloids made from stickers rather than papers. A few years ago a blue and white 7/8" Al Smith litho button appeared on the market which had previously been unknown as a button in the hobby, having appeared only as a lithographed flat metal sheet with multiple painted imprints of the button--a first stage in the manufacturing process. The second stage is the stamping press, which cuts the metal into round disks and presses them into shape as buttons. Because the paint is completely dry (after 56 years), the pressing process scrapes off the paint around the sides of the buttons, leaving a clean metal surface. We have seen some of these with blue ink around the sides attempting to cover the lack of paint, but it is an obvious coverup.

Just this year a "new" 1972 RWB "People's Democrat" HHH celluloid was offered for sale by a non-APIC dealer

in eastern Wisconsin that, upon examination, turned out to be an authentic 1972 Humphrey sticker encased in 1984 button parts. From the same region has surfaced a hitherto unknown Humphrey button, a 2 1/4" black and white celluloid with Statue of Liberty background patterned after a legitimate 1972 poster issued by a labor organization for HHH. Similarities in construction and source have led loyal Wisconsin APIC members to also question the validity of four varieties of 1984 Mondale buttons emanating from this part of Wisconsin.

Two other varieties of 1984 Mondale buttons, both produced from undoubtedly legitimate Mondale stickers, have inspired heated debate within the hobby as to their authenticity as buttons. The first is a 2 1/4" blue/grey/white "MONDALE 1984" picture button made from a sticker of the same size that was passed out at the Democratic convention in San Francisco by members of the delegation from Puerto Rico, who brought no such buttons with them. The second is a 2 1/4" white/blue/orange "MONDALE/FERRARO" Illinois outline button made by applying a two-inch sticker printed by a Chicago producer onto orange backing paper. According to the producer, he made no such buttons and authorized no one else to do so with his stickers. These items were also advertised during the last year in *The Political Collector*. The seller has stated that his wife received a few of the Puerto Rican buttons from an acquaintance in Puerto Rico and that a relative acquired some of the Illinois buttons at a University of Illinois alumni function in Rockford, Illinois. If so, these are unquestionably legitimate items, for a political organization has every right to produce buttons; if not -- if they never existed as buttons until a collector had them made up as such to sell or trade to other collectors -- they are fantasy pieces as buttons and should be regarded as such.

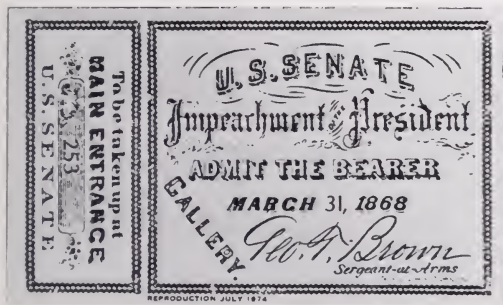
There is a division of opinion within the hobby on how repins and other altered items should be regarded. We have heard arguments to the effect that the item is legitimate if any part of it is authentic, be it paper, sticker, lithographed tin sheet, or whatever. One person went so far as to suggest that the vendors of such material are actually performing a service for collectors on limited budgets by making such pieces affordable! The two of us believe that this is nonsense and so, we are pleased to report, did a unanimous consensus of APIC executive board members who met in Seattle for a long and often agonizing discussion of this and other ethics problems confronting the hobby. We agree that a revision of our code of ethics should (a) classify future repins as banned items, (b) require APIC members who sell, trade, or auction items repinned before this revision takes effect to clearly identify such items as repins to potential buyers, and (c) classify buttons made from stickers for purposes of sale or trade to collectors as banned "fantasy" items. If diligently enforced by a vigilant membership working with our Ethics Committee and APIC officers, these revisions will go a long way toward protecting our membership from being the victims of fraudulent practices.



One further point should be made to put this whole matter into perspective. Items proven or suspected of being repinned or otherwise altered after the fact make up a tiny fraction of the items we collect. Even among 1904 presidential buttons, a relative handful of designs are of dubious legitimacy. The FDR buttons in question make up less than 1/1000th of the number of Roosevelt buttons in Joe Jacobs' magnificent collection. The proportion of legitimate Humphrey buttons affected (discounting the infinite "Bristows" and other 1968 and 1972 collector

pins) is less than one percent and the proportion of 1984 Mondales allegedly altered even less. While repins and other altered items constitute a serious ethics problem within the hobby, they represent such a miniscule number of items that no collector should be discouraged from the hobby by misguided fears that significant portions of their collections are fraudulent. It is likely that an overwhelming majority of APIC members do not have a single repinned or otherwise altered item in their whole collections.★

NOTE: Pictures in this article only represent a portion of the known repins. Others will be pictured in Brummagem inserts in later Keynoters.



IMPEACHMENT TICKET

The admission ticket to the March 31, 1868 session of the impeachment of President Andrew Johnson in the US Senate has been reproduced. This fake is made of blue cardboard stock with "Reproduction July 1974" on the lower edge. If this edge has been clipped off, there will be no plain border on the lower edge similar to those on the other three sides.



BELT BUCKLE

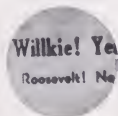
A series of 3 1/4" x 2 1/4" brass fantasy belt buckles, including this one for Lincoln, were put out in the 1970s. Other designs not pictured included "Votes for Women", "Will Rogers for President," and an "Abraham Lincoln for President" log cabin buckle.

LATE ARRIVALS

These items are fantasies; Arthur is a cello, the other three are litho.



These two 1 1/4" celluloids are similar to Wilkie #25, blue and white, poorly made.





Grover Cleveland
1892

THE GREAT CAMPAIGNS



William McKinley
1896



William McKinley
1900



Theodore Roosevelt
1904



William H. Taft
1908



Woodrow Wilson
1912



Woodrow Wilson
1916



Warren G. Harding
1920



Calvin Coolidge
1924



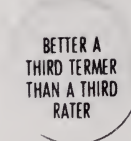
Herbert C. Hoover
1928



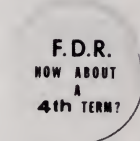
Franklin D. Roosevelt
1932



Franklin D. Roosevelt
1936



Franklin D. Roosevelt
1940



Franklin D. Roosevelt
1944



Harry S. Truman
1948



Dwight D. Eisenhower
1952



Dwight D. Eisenhower
1956



John F. Kennedy
1960